

The story goes that William Faversham and Don Caesar are on speaking terms only in a professional way. Mr. Faversham has no liking for the bluster and braggadocio of the impecunious Spaniard; and the Spaniard is in his turn doing what he can to spoil Mr. Faversham's prospect as a theatric star. There was nothing in Mr. Faversham's past to indicate that sentimental heroes in antique frills were at all in his line. When he appeared as the sighing lover to Maude Adams' Juliet his admirers (till then) outdid the pathos of the star herself in sighing "Romeo, Romeo, wherefore art thou, Romeo!" Mr. Faversham's art lies essentially in depicting the modern gentleman; the braggart is not in his best vein. He played Don Caesar with a reposeful sincerity which gave it a certain substantial charm to the admirers of honest work; but it was not the dashing and flamboyant purveyor of stage tricks that a Don Caesar ought to be in order to satisfy the popular ideal of the role. This is the second depressing experiment of the kind within a brief space of time. John Drew's appearance in Richard Carvel is one of those memories that linger grim and persistent. Mr. Drew did not desire to play Carvel, and his judgment was amply vindicated by the results. He now has a play to his liking, and returns to Washington next week to make amends to the loyal clientele which awaits him. Mr. Faversham also has a new play, which has not yet been named. It is from the pen of Justin Huntley McCarthy. "San Toy" was back at the Columbia with familiar faces on both sides of the footlights. "San Toy" is one of the musical productions that bear repetition, and the quaintly gleeful melodies were welcomed. although the production could not be classed as an improvement on its predeces-

At the Lafayette the literary drama was represented by "Lady Windermere's Fan." The epigrammatic brilliancy of the play is such that it is worth while hearing the lines recited, even though the performance is in some respects deficient. The other theaters pursued their accustomed ways, and met with the usual approbation, with a vaudeville bill at Chase's which presented a number of points of interest, a stirring old-fashioned melodrama at the Academy and burlesque and variety at the Bijou and

Frank Lincoln, whose gift of mimicry runs to languages, declares that as a matter of fact he is a very bad linguist. "If I am a linguist at all," he says, "!

am one of the impressionist school." He has entertained many distinguished people in Europe, among them the present King of England, as well the Czar of Russia King Kalakaua, the King of Siam and others.

On one occasion a jolly party had assembled at Lord Farquhar's house in Grosvenor square, just after the king, then Prince of Wales, had won on Derby day. Mr. Lincoln gave his impressionistic recitation in German, and the prince, with a twinkle in his eye, looked at Count Munster, the German ambassador to Great Britain, and pointed at him as a jocular hint that he was the original of the travesty. After the entertainment Count Munster approached Mr. Lincoln and said: "You tell us that you do not speak not understand German?"

"Not a word."

"Allow me to congratulate you. Your German is better than the original!"

Frederick Sullivan of the Bellows Stock Company, although an Englishman by birth, has long since become thoroughly Americanized, but he has never outgrown his pronounced English accent or his American chivalry. While on a street car one day this week

Mr. Sullivan became quite as much incensed at the rudeness of the conductor to a woman passenger on the car in connection with her request for a 9th street transfer as the woman did herself. The latter, not with standing her great indignation, had a saving sense of humor, for she guickly turned to Mr. Sullivan with the request: Sir. will you kindly tell this person what I think of him." Mr. Sullivan, without betraying the least

excitement, said in a melancholy drawl: "Sir, this lady thinks you are an understrapper, clothed with a little brief au thority, whose only qualification for the position you hold is your extraordinary imputence."

Here's enterprise!

"Ting, a-ling, ling," chimed the telephone bell. "Central, please give me the zoo, I have not the number. Hello! Is this the zoo?"

"It is." "I would like to talk to Dr. Baker, please. "Is this Dr. Baker?"

"Yes; with whom have I the pleasure of talking?

"With Chase's Theater."

"What is it, Mr. Chase?" "Doctor, I have for my theater next week one of the most sensational lion acts in the world, consisting of Mile. Adgie and zoo she has entered the lion's cages. She did so in New York, Boston, Cleveland and other cities, and desires the same privilege here She simply desires, as I understand it, to test her powers with your lions, as

she has heard that they are young and very

such permission to any one, and I would prefer to lay the matter before the Smith-sonian authorities." "Very well, doctor, will you be good

enough to let me know the decision by Half an hour later word came from Dr. Baker that Superintendent Blackburn, who is in charge of the animals and knows them thoroughly, was strenuously opposed to granting of the permission, and re-quested that Adgie not attempt to enter the cage, as he fears, from his knowledge of the zoo lions, that they would harm her. But Adgie has telegraphed that she will visit the zoo on Sunday and personally se-cure the desired authority, and enter the cage.

In the closing pages of his history of Florence, Machiavelli, speaking of Lorenzo the Magnificent, says: "He cause Glovanni, his second son, to be raised to the dignity of cardinal. This was the more remarkable for its being unprecedented, for he was only fourteen years old when admitted to the college, and became the medium by which his family attained to the highest earthly glory." It is this remarkable figure of Giovanni de Medici. cardinal at fourteen, pope at thirty-seven, the last sovereign of the church to reign over the whole of the western civilization, whom Mr. Louis N. Parker has chosen as the central figure of his drama, "The Cardinal," in which Mr. Willard appears, It is not with Leo X, against whom Luther launched his thunderbolts, that Mr. Parker deals, but with the cardinal at the age of thirty-four, while his predecessor, the Della Rovere (Julius II) was still in the papal A great deal is known of Leo X. kindly man, devoted to literature and the arts and not incapable of something like treachery to attain his end against an enemy, is justified by history. That he was a chaste man in an age when chastity was a quality not easily discoverable in courts is generally allowed; that he was an abstemious man, given to imposing fasts on himself, but not upon others, is known to be the case. But he was also a mighty hunter, who delighted in the pleasures of the chase, even after his elevation, a lover of shows and gageants, and a practical joker, who dearly loved his laugh. no glutton himself, he kept gluttons at his table for the humor of seeing them gorge themselves. One writer of the time says: "The good pontiff has in his palace a mon strous glutton, named Father Martin, who makes but one swallow of a "roast pigeon," who eats, as I am told by persons who have witnessed it, four hundred eggs at a sitting, and makes but one meal of twenty capons." Such fellows the pope deto fool by having dishes of the flesh of animals not ordinarily used as food prepared in appetizing style, and fed to the gluttons. It was said in reproach against Leo X that any buffoon who could provide him with a hearty laugh could gain his favor, but it would appear that he was a man whose nature was severe toward no

Few theatrical managers have had the varied experience that has been the lot of Mr. Frederick G. Berger of the Lafayette Square, and few have been so uniformly successful. The story of his long connection with Sol Smith Russell, and the managerical ability he displayed from the time til he became one of the foremost stars of the present day would read more like a story of one man's success.

Those who enjoy Mr. Berger's intimate acquaintance know him to be a quiet, un-assuming gentleman who secured recog-nition for his star through quiet business methods, and not through the usual blare of trumpets which marks the efforts of even the most successful managers. An incident occurred at the Lafayette one night this week which throws a strong side light on the man's character. Several youths seated in the rear of the theater were guying, to the annoyance of everyone else within hearing distance. Suddenly a gentleman said to them, very politely: That lady on the stage is making so much noise that we cannot hear what you are saying, but we hope we shall have the pleasure of listening to your criticisms later between the acts."

There was an audible titter from a dozen persons, but the youths subsided. They will doubtless be surprised, when they read this, to learn that the quiet gentle man was Mr. Berger, the manager of the

While "Arizona" was at the Academy of Music in New York the superstitious members of the company, particularly "Big Slim" Carr, who has charge of the supernumeraries, became convinced that the underground dressing room allotted to the cavalrymen and cowboys was haunted by the spook of some dead and gone hero of melodrama. Weird and uncanny noises were heard in the dressing room, gusts of cold air swept through it on the hottest evenings of early September, when doors and windows were all hermetically closed. At times muffled voices could be heard in excited declamation, sometimes in English, sometimes in Italian. Experts on spooks of such standing as Grace Thorne and Jane Taylor held to the belief that the Italian voices were those of the astral bodies of members of Colonel Mapleson's first chorus. J. W. Cope pointed out the manifest impossibility of that theory on the hypothesis that Italian opera chorus girls are known to be immortal. So the mysare known to be immortal. So the mystery deepened until one matinee day, when the paper on the wall of the dressing room was burst in a circular orifice six inches in diameter, and a blast of air came through that knocked half a dozen soldiers "galley west." A crushing detonation was followed by a very babel of Italian jabbering. through which ran a dominant thread of Milesian. That furnished the key to the An old six-inch electric wire mystery. nduit which had been vacated by the telephone company ran under the Academy of Music's basement and had been cut when the stage dressing rooms were built. The upper end of it opened into the new subway tunnel at the southeast corner of Union Square, where a big crew of Italian laborers, under an Irish gang boss, were digging in the deep trench. A blast blown out the covering of the pipe and torn out the wall paper, thus resolving the mysterious echoes and occasional cold zephyrs into a noisy "pipe line," through which blew a steady gale of wind.

Frederick Mosley, the actor who appeared here last week as the brave young miner, Joe Mayfield, in "At Cripple Creek," is playing his first season in the popular. price houses, having served a long term with such players as the late Lawrence Barrett, Louis James, Otis Skinner and many other well-known stars. This is also Mr. Mosley's first season "out of tights," which is but another way of saying that he has deserted the classic for the modern her three leaping lions. In every city in drama. Not that he likes the latter best, which she has appeared where there is a but in this day of money-getting there are tempting offers which frequently compel an actor to think twice before refusing. So Mr. Mosley finds himself at the head of a company presenting a stirring melodrama, but as the players are all far above the

what I made my debut in, and so I'm going to tell you. It was as a frog in "The Black Crook." How's that for art? Think of anybody making his professional debut as a frog! Well, we all have to start, you a frog! know, and I'm just as well satisfied that I started as I did. For a long time I played what they now call 'extra' at McVicker's Theater, Chicago. In those days we were plain, every-day supers. Anyhow, I mada friends with the managers there, and if there were ever any 'bits' they always gave them to me. Frank Mayo played an engagement at that house once in Schiller's 'Robbers,' and they gave me the part of a gendarme. All I had to do was to walk out on a cliff and fire at Mayo and several others—of course at a given time. But they impressed me very strongly with the fact that I must fire above their heads and not at them, because there was danger of injuring them. They told me this so many times that when the night came I was so nervous that I could hardly stand still.

As might be expected, I fired directly at them and managed to burn them, of course, with the powder. Mayo said some interesting things that were not written in the part and I dropped my gun and flew out of the theater, make-up, costume and all, and I didn't go back until Mayo had left. I was confident at the time that I had killed him, and when I heard nothing of it I was afraid to go back for fear that my acting career might possibly be cut short for reasons known exclusively to Mr. Mayo."

The ease with which a journey from Washington to Baltimore is made has led Percy Haswell's management to keep the Washington public informed of what she is doing, and weekly pilgrimages are made by a number of people. Miss Haswell's recent | York, will be heard. Miss Bridewell, announcement that she wanted a play and the offer of a liberal cash payment and royalty for one has caused a deluge of manuscripts. The following announcement has been made for the purpose of stemming the torrent:

Miss Haswell wants a play that-1-Is clean and wholesome throughout. 2-Is largely a comedy, with a serious emotional climax.

the last act.

4-Is preferably a society comedy of life of today. 5-Gives the best situations to the woman in the case. 6-Offers opportunity for picturesque set-

3-Must leave a pleasant impression after

tings and pretty costumes. 7-Has no real villain, or, if so, a very mild type of villain.

8—Contains primarily a strong love interest as the soul of the play.

9—Has a climax of vital interest to the actual theme of the play. 10-Has a hero whose actions are generally sane and sensible. 11-Is based upon a fundamental proposi-

tion of sufficient originality to arouse com ment and create talk 12-And above all other 'things, a play with crisp and entertaining dialogue that can be actually acted upon the stage.

COMING ATTRACTIONS

New National Theater. The attraction at the National Theater for the week beginning next Monday even-

ing will be John Drew in his new play, "The Second in Commnad." Mr. Frohman presents Mr. Drew at this time in the above new comedy, which is in four acts, and another by Captain R. Marbit of romantic fiction that the every day shall, the author of "A Royal Family." It is a story of love and sacrifice, and Captain Marshall is said to be as felicitous in the telling of it as he was in the fantastic comedy in which Annie Russell made such

a success last year. "The Second in Command" ran at the Empire Theater, New York, this season for nearly five months, after a run of nine months at the Haymarket Theater, London, last season. In the piece Mr. Drew, for the first time in his career as a star, wears a military uniform. With the exception of Miss Ida Conquest, who con-tinues to be his leading lady, Mr. Drew's organization this year is almost entirely new. This will be apparent upon scanning the names of the players, who compris Guy Standing, Oswald Yorke, Lionel Barrymore, Lewis Baker, H. Hassard Short, Robert Schable, George Harcourt, Reginald Carrington, Percy Smith, George Forbes, Robert Mackay, Ida Vernon and Caroline Keeler.

character which Mr. Drew plays is called Major Christopher Bingham, who is a kindhearted, blundering fellow, as unfortunate in his lovemaking as in everything This is Mr. Drew's tenth season in this city as a star under Charles Frohman's management.

Columbia Theater.

The season thus far has not given to Washington such a plenitude of excellent novelty in the way of dramatic productions but that the best play of past seasons' presentation will not be gladly welcomed for a return engagement. "Arizona," to use a current expression, "made good" to such a degree last year that New York, which had enjoyed it for twenty weeks at the Herald Square and other theaters, demanded a long return visit, and was only satisfied when Mr. Thomas' play recently concluded another run of fifteen weeks at the Academy of Music. "Arizona" was at the Tre-mont Theater, Boston, recently for only two weeks, but during that time it very nearly achieved the season's record of dramatic popularity, as expressed in the attendance. Crowded houses-ruled and never an audience but was beside itself

with enthusiasm by the time the curtain fell upon act III.

Despite his industry and fertility, shown in the production of half a dozen newer plays, the fact remains that since "Alabama," Augustus Thomas has written nothing so good as "Heave" Market nothing so good as "Arizona." Most of the professional critics have, indeed, esteemed "Arizona" a better play than "Alabama," and no small percentage of them are com-mitted to the assertion that "Alabama" was the best play ever given to the stage by an American author. It is a healthy, wholesome American play, replete in inci-dent of a thrilling and natural sort; a logical, possible, human sort of play that pos-sesses infinite potentialities for either smiles or tears, as a good play should. It was admirably staged and acted in New York, and this city is promised the entire magnificent New York production and the Music, which includes Grace Elliston, Grace Thorne, Eleanor Wilton, Agnes Muir, J. W. Cope, Alice Chandler, Dustin Farnum, Frazer Coulter, William Hazel-tine, George O'Donnell, Frank Campeau, William Haworth and Stanley Murphy. "Arizona" comes to the Columbia Theater

Monday, January 20, for a week's engage-Lafayette Square Theater. The Bellows Stock Company, at the Laits varied repertoire, which has so far inthe Comforts of Home," which is war-

being amused will and "All the Comforts of Home" altogether to their liking. It will not cause them to think much, or to exert any mental force in keeping track of the plot, but it will certainly cause them to laugh heartly, for there is not a minute in the whole play that is not mirth provoking. The situations follow each other with such remarkable rapidity, the complications are so absurd and the camaxes so surprisingly funny that the audience is kept in a continual roar of laughter.

tinual roar of laughter.

Miss Lawrence, as the fascinating Fin
Ortitanski, a concert hall singer, has a role
which will bring out her full strength as a which will bring out her full strength as a comedienne, a line of work in which she has already appeared to excellent advantage. White Whittiesey, as the impecunious nephew, posing as the landlord of a furnished-room house, will have a somewhat boisterous comedy role which in every way differs from an thing he has yet been called upon to do. Mr. Charles Wyngate, too, has a very funny part in Tom McDow. In the original New York production the role was changed to that of a girl slavey. Miss Johnstone Bennett created the part, and through her really capable work in the role made a national reputation for herself. role made a national reputation for herself William Redmund has what is professionally described as a "fat" part in Theodore Bender, while Mrs. Thomas Barry is

sequally well provided for in the role of Josephine Bender, his wife.

Under the able stage direction of Mr.
Redmund the rehearsals of "All the Comforts of Home" are progressing in the most satisfactory manner, so that an absolutely letter-perfect performance is assured for Monday night. Matinees will be given, as usual, on Wednesday and Saturday.

Pertraits of John T. Sullivan will be distributed at the regular souvenir performances, Monday night and Saturday mati-

The Pittsburg Orchestra.

The Pittsburg Orchestra last season gave Washington the only symphony concerts heard here in years. The success of the concerts, which were attended by audiences testing the capacity of the Columbia Theater, naturally led to a series this year. The concerts are appointed for the convenient hour of 4:15 o'clock. Mr. Herbert will bring the entire orchestra of seventy-three players, and such programs will be arranged as will meet the cultivated taste of the capital of the nation.

To make the concerts interesting to the furthest degree a soloist will co-operate at each. At the first concert, on January 22, Miss Carrie Bridewell, contralto singer from the Metropolitan Opera House, New is one of the mainstays now of the Grau Opera Company, has a beautiful voice and is a most charming concert singer. For the March concert Miss Julia Geyer, pianist, has been engaged. Both these artists are practically new to Washington.

The sale of season tickets during the

week has been very gratifying, and the boxes will be occupied by those prominent in social and official circles.

The sale of single tickets opens on Monday morning at Sanders & Stayman's music store, and the advance orders indicate a

very large reception to Mr. Herbert and his orchestra. As this is the only concert orchestra to be heard in Washington strong efforts are being made to maintain the series of con-

certs each year.

The program will satisfy the most fastid-The program will satisfy the most fastidious, and includes symphony, "Pathetic," Tschaikowsky, first time in Washington; aria, "Samson and Delilah," Saint Saens, Miss Bridewell; prelude, "Lohengrin," Waldweben from "Siegfried," Wagner; Mr. Herbst, Franz; songs, "Der Nussbaum, Widmung, Schumann, Miss, Bridewell; Tannhauser's Pilgrimage from "Tannhauser," Wagner. hauser," Wagner.

Chase's Theater.

The program for the coming week at Chase's Theat offer Mile. Adgie and her three trained lions, the Misses Delmore company, Jesse Coathoui, "Jess" Dandy, the four Coline, Crawford and Stanley, Brannan and Martini and the Folly trio. But one of there ace has ever before been presented here and hen in much less pretentious shape it is claimed, than now; all the others are awand among connoisseurs in vaudeville risk as representing the best in their respective lasses.

Adgle is a Sp nish dancer, who has been again within a few hours. in this country but a short time, and her lions Trilby, Prince and Victoria are gen-uine African kings full of wildness and savagery. Her act is said to be the most haz-arduous of its kind, as Adgle daringly goes through much of it without a weapon in and or in readiness as is usual. She spends twenty minutes in the cage with them and she sings and dances, while they leap and snarl around her with evident anxiety to take her unawares. She sits on Prince, puts her head in his jaws and places his paws around her neck as she lies on his breast. She makes Victoria and Trilby chase around the cage like kittens, though they frequently strike at her with their vi-cious claws. Finally in her Spanish dances she pirouettes out of danger just as the keeper shuts the sliding door in the face of keeper shuts the shaing door in the face of the snapping Trilby. A sumptuous produc-tion of the fanciful specialty, "The Bride-groom's Reverie," will be given by the Misses Delmore company, which comprises several ladies with fine voices and attrac-tive stage presence. Jessie Couthoui is a bright entertainer from classic Boston, who has attained an enviable position since she entered vaudeville. She sings, dances and recites. Her gowns are real creations from across the water. "Jess" Dandy portrays unique types of character in a way peculiarly his own. He is now at Chase's, but is well known in vaudeville. The four Colinis are fresh from Europe and they will present the novel tourbillon dance and the dance a la biograph. Crawford and Staney will evoke laughter with their new act about a tramp, a piano and a "dude," Bran-nan and Martini wili do a specialty that humorously exposes the tricks of magi-cians and jugglers. The Folly trio will con-

clude the lengthy bill.

Academy of Music. "On the Suwanee River," which has had a run of four years in the popular priced theaters of the country, is announced as the attraction at the Academy of Music for one week, commencing Monday, January 20, with matinees Tuesday, Thursday and Saturday, and will doubtless repeat its past success. This play, like the brook, bids fair to "run on forever." Its locale, as may be imagined by the title, is in the southland. Its story possesses no mark of originality and yet there is a strong popular charm. Its characters are not impossibilities, but are true to the southern land in which the action revolves. It can hardly be classed as a melodrama, and yet it has the necessary amount of the melodramatic flavor to be well seasoned. Heart interest is its great strength and a clearly followed thread of romance is entwined so closely with a rich vein of humor that the play, as an entirety, possesses peculiar charms for lovers of the drama wherein virtue is triumphant and villainy put under foot. The scenic embellishment is complete and he southern locale of the play provides unliimted scope for the artist's brush. company is practically unchanged since its last visit here, and includes Stella May-hew, Eva Mae Haynes, Kate Weston Cherry, Lew A. Warner, Fred Truesdell, Earl Atkinson, Harrison Stedman, Allan H. Bailey and the Clover Leaf Quartet. The Bijou Theater.

The management of the Bijou Theater will rely upon a strong all round bill of vaudeville acts of acknowledged excellence rather than any particular headline feature for next week. The bill includes the names of some of the best known and cleverest of vaudeville actors, and there is every indication that the offering will eclipse in point of absolute superiority any program of the season. It will be a bill that will include all of the favorite styles of vaudeville enfayette Square, next week will round out tertainment, with music occupying a prominent position. Cook and Sonora are two of cluded everything from Shakespeare to modern society drama, by appearing for the first time this year in and out-and-out farce. first time this year in and out-and-out farce comedy. For the accomplishment of this purpose Mr. Beilows has selected William deal of laughter and hilarity. There is no male quartet so famous as the Bison City Quartet, whose act is not only of great merit musically, but also contains much diverting comedy. Stinson and Merton are

lesque Company will present a new burlesque that will engage the services of the entire company, and will incidentally introduce several new members of the already large and handsome chorus in the three Howard Sisters, the pleasing singers and graceful dancers, who appeared in the olio at the Bijou week before last. The Friday matinees, when smoking is prohibited, still increase in popularity with the women, for whose special benefit they are arranged and who seem to take especial enjoyment in the bills of refined burlesque and clever vaudeville, such as are not to be seen at any other Washington playhouse. Manager Schlesinger's thoughtfulness in providing each lady at the matinee last Friday with a box of bon bons is only a forerunner to a box of bon bons is only a forerunne he numerous little complimentary surprises that have been planned to make the ladies Friday matinees appeal to all who care for a clean and bright burlesque performance.

Kernan's Lyceum Theater. Weber's Parisian Widows at the Lyceum Theater next week should be a big attraction for Manager Kernan. The Parisian Widows' company has been the worthlest accomplishment of Lawrence Weber, to whom the burlesque and vaudeville stage. has been largely indebted. The costumes and scenic embellishments of Weber's Parisian Widows are fully up to the mark. The supporting company is composed of high-class artists. The array of artists is headed by Mildred Murray, who is pronounced one of the most beautiful women on the American stage. Next to follow are the Three Great Navarros, acrobats; Sny the Three Great Navarros, acrobats; Snyder and Buckley, in their musical comedy entitled "Blatz Wants a Drink;" Jordan and Welch, portrayers of Hebrew characters; Garrity Sisters, character change artists and buck dancers; Chas. Falke, assisted by Chas. Lillian, descriptive and character singer; Nelson and Melledge, the California

California comedy couple, and twenty young ladies. The burlesque is entitled

Encampment at West Point" and is full

Kilties' Sacred Concert. The official concert tour of America "by authority of his majesty's government in Canada," which the 48th Gordon Highlanders are making, has so far included nearly 300 leading cities, but not until now have they visited Washington. The New National Theater will, no doubt, see a large audience at the sacred concert to be given by the "Kilties" tomorrow night, as their musical reputation precedes them owing to the great successes achieved in the cities aiready visited, including the immense audience a week ago at Madison Square Garden, New York. The Kilties' list of patrons is a distinguished one, including the Right Hon. Lord Pauncefote, British ambassador Wm. R. Smith, superintendent of the United States Botanic Garden; Dr. Thomas Miller, chief of the Caledonian Club; Daniel Fraser, J. A. Sutherland and John Mac Gregor.

The program will include the following: Grand march, "Silver Trumpets," Vivi-anl; fantasia, "Songs of Scotland," Bonni-seau; cornet solo (selected), Musician Herbert J. Flumerfelt; (a) melody in F, Rubin-sein; (b) march, "Austria," Nowiesky; male churus, "Sweet Sabbath Eve," Parks, rendered by the choir of the band; regimental marches of famous Scotch regiments, ar-ranged by Bandmaster Slatter; solos on the great military bagpipes, Pipe Sergeant Ferguson; reminiscences of All Nations, Fred guson, reminiscences of An Nations, Fred Godfrey; tenor solo (vocal), "Dream of Par-adise," H. Gray, Frank Bemrose; excerpts from the works of Wagner; old Spanish chant, "1560"; hallelujah chorus, Handel; "Auld Lang Syne" 'Auld Lang Syne."

Percy Haswell in Baltimore. -

Miss Percy Haswell, whose permanent season at the head of her own company at Chase's Lyceum Theater, Baltimore, is proving highly successful, will next week revive Hoyt's famous satirical comedy, "A Temperance Town." Owing to the number of Washingtonians who have visited Baltimore from week to week to see the performances of the former leading lady of the Lafayette Stock Company in this city the management calls special attention to the convenient railroad service which makes it possible for Washington theatergoers to run over to Baltimore either afteriss Haswell and return

Bischoff Concerts. The first of this delightful series will take place at the Congregational Church next Tuesday evening. The program will include organ solo, Sonata Pontificale, Lemmens, Mr. Fulton B. Karr; alto solo, Sunset, Buck, Miss M. Adelaide Lynham; tenor solo, "I'll Sing Thee Songs of Araby," Clay, Mr. Will C. Mills; quartet, "From the Valleys and Hills," Balfe, Mrs. Bischoff, Miss Lynham, Mr. Mills and Mr. Lawson; soprano aria, "Regnava nel Silenzio," Don-izetti, Mrs. Elsie Bond Bischoff; three organ numbers by Dr. Bischoff-a, Moszkowski, Serenata; b, Schumann, Traumerel; c, Thomas, Gavotte from Mignon; bass solo, "Gipsey Jan," Herbert, Mr. Herbert D. Lawson; soprano solo, "Staccato Polka," Mulder, Miss Virginia Powell Goodwin; quartet finale, "Good Night," Flotow, Mrs. Bischoff, Miss Lyffham, Mr. Mills and Mr. Lawson

The Zeldenrust Recital. Eduard Zeldenrust, the celebrated Dutch planist, will give his first recital in Washington at the Columbia Theater Tuesday afternoon, January 21. Herr Zeldenrust is credited by the most exacting critics in Europe with possessinng, besides a prodigious technique, abundance of temperament and sympathy. Rather than the exponent of any one school or method, Zeldenrust is said to represent the best in all. In London he is termed "the emotional player," elsewhere he is regarded as a devotee of Bach seems to be that he is an "all round vir Besides annual recitals in Holland, England and the principal cities in the old world, he has app eared as soloist with the leading orchestral organizations

Prof. Duggan's Lecture. Professor P. J. Duggan, a well-known Shakespearean student, will deliver an analytic and dramatic discourse on "The Beauties of Shakespeare" at the Church of the Ascension, corner of 12th street and Massachusetts avenue northwest, in the Sabbath school hall, this evening at 8 o'clock. Professor Duggan has spent many years in the study of the works of the great bard, and has had great success in Australia.

The Lectures of Burton Holmes Unusual interest is being manifested in ing series which Mr. Holmes entitles, "A New Way Around the World. Although he in former travels has gone far afield for his material, it was not until the past summer that he finally girdled the globe. Those who have attended his lectures in former years cannot but realize the immense value of this talented lecturer's "travel-talks." To a love for travel Mr. Holmes brings a

mind adapted by many years of experience in his profession, unusual photographic ability, a literary style and that peculiar faculty for adapting educational facts to the mentality of his listeners which makes his lectures an entertainment as well as a source of valuable information. The lectures, as heretofore, will be profusely illustrated by a magnificent series of colored lantern slides and an added series of motion pictures, both of which were taken by Mr. Holmes and his assistant, Mr. Depue Mr. Holmes and his assistant, Mr. Depue, in the lands through which they traveled. The subjects for the coming series will be "St. Petersburg." "Moscow," "Siberia," "Peking" and "Seoul, the Capital of Corea." His appearance in this city will be at the Columbia Theater.

Virginia Harned in "Alice of Old Vincennes.'

Virginia Harned closes her successful er gagement at the Garden Theater in "Alice of Old Vincennes," a dramatization of Maurice Thompson's fascinating story of the revolution in the southwest, a weel from tonight, January 25, after a success ful engagement of eight weeks, the run be ing brought to a close through prior contracts which prevented a continuance of the play at this theater. The adapter is E. E. Rose. The production is one of the most beautiful and elaborate which Manager

of the papacy, is the central figure. His younger brother Ghillane, is in love with of the papacy, is the central figure. His younger brother, Giullane, is in love with Filiberts Chigi, the beautiful daughter of a wealthy merchant, who is murdered. The plot hinges on the secrecy of the confessional. Pride of birth and Christian humility, ambition and resignation, the passions and dreams of a poet and lover, as against the discipline of the church, constitute the theme of the play. Cardinals have been exploited on the stage before. Richelieu and Wolsey, as seen in the "Three Guardsmen" and "Henry VIII," respectively, are not flattering characterizations of the wearers of the red hat. But Cardinal de Medici is a most lovable person. It is a bold stroke on the part of a dramatist to introduce a confessional scene on the stage, but duce a confessional scene on the stage, but Mr. Parker has done it in "The Cardinal" in an effective manner.

"King Dodo."

Following Arizona at the Columbia, local theatergoers are to have the first view of "King Dodo," the new comedy-opera which met with such unqualified success during a run extending five months in Chicago a run extending five months in Chicago during the past summer. Frank Pixley and Gustav Luders are responsible for the work, and the offering is under the management of the Castle Square Opera Company, an organization identified with many high-class operatic productions in the larger cities. "King Dodo" is a combination of original music of the swinging Luders brand, and a purely laugh-provoking comedy foundation in Mr. Pixley's best vein. Many musical numbers are promised of the character calculated to set the public a-whistling, and the piece is set in a scenic frame of rare beauty. The company cona-whisting, and the piece is set in a scenic frame of rare beauty. The company con-tains eighty people and a special orchestra, and prominent among the artists are to be seen Raymond Hitchcock, Cheridah Simp-son, Gertrude Quinlan, Miro Delamotta, Creta Risley, Elsa Ryan, Edward A. Clark, Arthur Wooley and Charles W. Meyer.

"Are You a Buffalo?"

The attraction at the Academy of Music week after next will be the new musical farce comedy, "Are You A Buffalo?" It is said to be up-to-date in every detail. The musical numbers and specialties inter-spersed during the three acts of hilarious fun give breathing spells between laughs. The musical numbers, by the exceptionally large and well-trained chorus, include the latest hits in the song world. The scenic environment is most elaborate, particularly the second act, which represent the lodge room of the "Buffalo," and in this act the audience is initiated into the mysteries of the order. The costumes that adorn the pretty girl contingent are strikingly attractive, and the electrical effects are both novel and pleasing.

Wilfred Clarke in Vaudeville. The bill for Chase's Theater week after

ext includes the names of Wilfred Clarke and company, Al Leech and the Three Rosebuds, Keith's improved sensational cycle whirl, Ed Latell, James J. Morton, the Seven Reed Birds, Satsuma and Ida Russell. Wilfred Clarke is the son of John Sleeper Clarke and brother of Creston Clarke. He will take the part of Dr. Felix Mole in "In the Biograph," a successful Mole in "In the Biograph," a successful one-act farce. Keith's Cycle Whirl returns with four new trick riders. Seats are now on sale.

AJIDE

Oscar Hammerstein will erect a theater

Nat Goodwin says he has three new plays on hand for next season.

Elfie Fay is literally spreading herself in London. Her name is now spelled Elphie A son of the late Ariel Barney has been

engaged for a juvenile role with Amelia Bingham's company.

Olga Nethersole has entirely recovered her health and expects to appear at a London theater in the spring. Clay M. Greene and Irving Bacheller are

collaborating on a dramatization of "D'ri and I," the latter's novel. Charles Frohman rounded out his ten years' management of the Empire Theater, New York, last Saturday night.

W. H. Post, who has been the stage manager of May Irwin's company, will take

Jaques Kruger's parts in the future. Lole Fuller, with her fire dance, in conjunction with a Japanese troupe, is doing unusually well in the German theaters.

Louis Mann and Clara Lipman have shelved "The Red Kloof" and are once more playing "All on Account of Eliza." Nat Wills, the comedian, will be starred next season in a farce-comedy by Manager Scribner, well known on the burlesque circuit.

Guy Bates Post is to be the leading man of the Robert Edeson company playing Richard Harding Davis' "Soldiers of For-

Charles Frohman has at last decided that Virginia Harned shall have the title role in "Iris," Pinero's latest comedy-drama, next season.

The one hundredth performance of "The Little Ruchess" came off in New York last night. Anna Held sang a new song that pleased.

David Warfield's record this season has been an extraordinary one and he is con-sidered one of the most successful stars on

Yesterday afternoon Kyrle Bellew, in "A Gentleman of France," gave a free matinee to 1,400 school boys at Wallack's Theater, A close friend of Stuart Robson has kept

tab on all his work, and says that he has appeared in over 650 characters during his career on the stage. W. H. Crane made his first stage ap-

pearance in a speaking part as the Notary in "The Daughter of the Regiment," about thirty-three years ago. William Gillette and the entire "Sherlock Holmes" company in London were hand-

somely entertained by Dr. Conan Doyle at his home Christmas day. Irene Perry, who has been playing the role of Fifi in the London "Belle of New

York" company, has resigned and will return at once to New York. E. H. Sothern has given it out that he will present "Romeo and Juliet" next season. Clasy Loftus will not be the Juliet, as

she goes with Henry Irving's company. Sardou has completed his play for Sir Henry Irving on the subject of Dante, and it will probably be presented for the first time at the London Lyceum in the spring.

Sarah Bernhardt, who has not appeared at the Comedie Francaise in twenty years, will do so shortly on the occasion of the will do so shortly on the occasion of the farewell performance of a former protege.

Reports from London say that King Ed VII recently entertained several American actresses at an elaborate supper, given at one of the most select hotels in

Herbert Kelsey and Effie Shannon pro sented their new play, "Her Lord and Mas-ter," for the first time in Brooklyn last Monday night. The piece is reported to have made a hit. Blanche Bates, who lost all her hair as

result of the siege of typhoid fever, now wears a beautiful wig of dark brown. May Buckley is also in the same class as Miss Bates as regards wigs. May Buckley, who has been resting in

New York since leaving a Chicago hospital, was engaged during the week for important parts with the Frawley Stock Company, now touring in the west. Nat Goodwin and his wife, Maxine Elliott, arrived in New York from London last Saturday night. Mr. Goodwin says that illhealth caused him to close his London engagement, and not bad business.

Gertrude Haynes claims to have a copyright on "The Choir Celestial" and has asked the New York courts to prevent Charles Blaney producing an infitation of her act with "The Mormon Wife."

receive the numerous Washington fadies who desire to call upon her. These Sat day receptions will be regularly continu Robert J. Donnelly will put an original play on the road next season entitled "Down by the Sea." It deals with the hardships of a sailor's life, and will be

laborately staged as to scenic effects. J. H. Gilmour, who has been playing the leading role in "The Price of Peace," which closed in Chicago last Saturday night, will probably be given the principal role in the forthcoming production of "Notre Dame" in New York.

Elizabeth Tyree has made several sub-stantial hits of late, but the boy's part she is playing in the curtain raiser, "The Ro-manesques," at the Madison Square The-ater, New York, is said to be the best work of her career. During the Kendals' English provincial tour, which begins about the first of next month, they will produce two new plays. One is by Miss Clo Graves and Lady Colin Campbell and the other is an adaptation from a German piece.

from a German piece. J. E. Dodson, the well-known character actor, who has been with Mrs. Fiske's company until recently, has been signed by Klaw & Erlanger for the London production of "Ben Hur." Mr. Dodson will have

the part of Simonides. Gus Pixley, the comedian with one of Murray & Mack's companies, is suffering with a bad case of smallpox at a hospital at Sand Creek, Col. It is believed that Pixley caught the disease while playing in Kansas City two weeks ago.

Edwin Holt, who has been playing the leading role in the "Sky Farm," is to star next season in a play by Langdon McCormick entitled "Out of the Fold." The theme was derived from Moody and San-key's hymn, "Ninety and Nine."

Match" next season, Klaw & Erlanger having already booked a route. Mr. Evans is looking for a comedian to play Hoss' Hoey's part, and he may decide to engage a prominent vaudeville artist. Eugene Powers, a nephew of Gov. Powers of Maine, is playing the title role in "The Village Postmaster." Mr. Powers made his debut in this play six years ago, receiving a salary of \$20 a week, and has

Charley Evans goes back to "A Parlor

worked his way up to the head of the company. The business relations of Frank Perley and Isadore Witmark are somewhat strained on account of the desire of the former to introduce new music into the "Chap-erones." Witmark wrote the score of that plece and objects to any but his own music

being used. The seating capacity of the country's six largest theaters is: Auditorium, Chicago, 4,700; Metropolitan Opera House, New York, 3,500; Boston Theater, 3,172; the New Star, New York, 3,040; Grand Opera House, New York, 2,937; Academy of Music, Philadelphia, 2,900.

Plenty of American plays are being written, even if the ideal has not yet been reached. Among the new copyrights are "Jesse James, the American Outlaw;" "A Ragged Hero," "Men, Maids and Matchmakers," "King Highball 11," and "Mustand Plasters."

The friends of Theo. Friebus, jr., will be pleased to learn of his current success with the "Richard Carvel" company, now playing a western circuit, with Andrew Rob son as the star. Mr. Friebus is the leading man for Mr. Robson, and has been making noteworthy headway during the tour. Manager Fiske of the Manhattan Theater

has selected Frank Keenan in "The Hon. John Grigsby," to follow Mrs. Fiske when she ends her season at the theater, the latter part of January. Mr. Keenan succeeded Sol Smith Russell in this play, and has made an enviable record on the road. Last Tuesday David Belasco closed a con-

tract with Oscar Hammerstein which will give him the Republic Theater, in New York for a term of ten years. Mr. Belasco realized a long-standing ambition in getting the Republic, and will play his stars, Mrs. Carter, Blanche Bates and David Warfield, exclusively at this house Julia Marlowe is said to be negotiating

for a drama of American life, "Dolly Madi which centers about that lady of the White House. The plot is laid in Washington about 1812 and the story is built on a government affair of great delicacy. her woman's wit she clears up a situation which had seemed hopeless.

In speaking of the future of the stage in this country, Sir Henry Irving recently said: "Some day or other men in high places where the power to do follows the will to do will awake to the fact that they have ready to their hands one of the most potent instruments that the world has ever seen or ever can see for teaching certain facts and phases of life."

Teresa Vaughn is still confined in an in sane asylum at Worcester, Mass. An attempt was recently made to secure her release, but after a consultation the physicians decided it would be better for remain in the asylum. Miss Vaughn's hair has turned completely white, and the phy-sicians claim from this that she must have suffered severe mental strain, which makes

it dangerous to allow her her liberty. It has generally been understood that theatrical audiences in this country around Christmas day are almost record breakers, but London far outstrips the United States in this respect. The day after Christmas (boxing day) is the great one over there, and it is estimated that 130,000 persons attended the theaters. Crowds of people, guarded by the police, camped out in front of the entrances hours before the time fixed for the opening of the doors.

The Dyas Recital.

A good-sized audience, composed mostly of ladies and school girls, assembled in the New Willard hall room yesterday afternoon, the occasion being a recital by the three Dyas sisters, Cornelia Dyas, pianist; Louisa Dyas, violinist, and Mrs. Dyas-Standish, vocalst. It was interesting to hear three of one family with such varied talents. The program was an attractive one, the selections being from the best composers, and the audience testified its appreciation of the efforts of the ladies by liberal applause. The planist alone had full command of her powers, for the other two were unmistakably nervous, and should hardly be judged by their performance yes-terday. Miss Cornelia displayed good technical skill and received a pronounc core after her group ending with MacDow-ell's concert etude. Miss Louisa showed the most musical temperament, particularly marked in Wilhelnig's paraphase of the "preislied," from Wagner's "Meistersingers," the playing of which was mainly responsible for the encore which followed the sponsible for the encore which followed the Weiniawski Mazurka, the last of the sec-ond group of her selections. Mrs. Dyas-Standish sang two groups of songs and wax recalled after Godard's "Chanson de Julet" but contented herself with bowing

The Georgetown Orchestra. A future date of which concert goers

should make careful note is the evening of February 4, when the Georgetown Orchestra will give its first concert of the season. This orchestra, which never fails to draw a full house, deserves the hearty support it has always received, not only on account of the impetus it gives to Washington's musical affairs, but also for the unfailing excellence of program and performance The band of sixty-five players will be, as usual, under the direction of Mr. Josef Kaspar. The assisting artists are Dr. An-Kaspar. The assisting artists are Dr. Anton Gloetzner, who will play Beethoven's E flat concerto for piano and orchestra, and Miss Katharine Pelton, who will sing with orchestral accompaniment Gluck's aria, orchestral accompaniment Gluck's aria,
"Che Faro Senza," and a group of songs,
with piano.
The advance sale is now going on at T. Arthur Smith's agency, at 1327 F street

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The serious is door was control to their trunks—one afternoon during a dash of tabasco?"

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